THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—OTHELLO

No. 3573. *Thursday, May* 30, 1833. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

THERE was no performance at this Theatre last night..

Covent Garden Theatre.

YESTERDAY evening, Mr Power, who is about to proceed to America, made his last appearance before his departure in three pieces, the performance being for his own Benefit. The first piece was *Nell Gwynne*, in which he personated for the first time *Orange Moll*, the second piece was written by himself and performed during his late provincial tour at most of the towns in his rout, it is called *Paddy Carey; or, The Boy of Clogheen*, of which he was of course the hero; this was followed by *The* £100 *Note*, and a Ballet concluded the night's entertainment. During the evening, Signori Rubini and Zuchelli sang.

Mr Notter, the Box Book-keeper of this Theatre, whose civility and attention to the duties of his office are proverbial, takes his Benefit to-night, and has provided a capital banquet for his friends.

Olympic Theatre.

WE are glad to hear that the Play of *The Wife* continues to attract such good houses that the new Opera of *The Bridal Promise*, which was to have been produced to-night, will not be performed till Tuesday. Last night, after *The Wife*, the Farce of *Old and Young* was performed.

Hay-market Theatre.

MR MORRIS, we regret to find, has been compelled to close his Theatre for three nights this week from the paucity of attendance. Last night *Open House*, *Ellen Wareham*, and *Fontainbleau* were performed.

Harley's Benefit on Monday attracted one of the best houses of the season, a due reward to sterling talent. The receipts were nearly £700.

An engraving of considerable talent has been just published, representing Mr Kean shewing a gentleman the tomb erected by him to the memory of George Frederick Cooke, in the church yard of St. Paul, New York, in the year 1821. Kean is directing the attention of his friend to the lines—

'Three kingdoms claim his birth,
Both hemispheres pronounce his worth.'

Under the picture are the following lines by Moncrieff—

'Kindred in genius, not unlike in fate,
Behold the great yield homage to the great!
Bright artist, who thus nobly tribute paid
To mimic worth, by no cold scruple stayed,
No envious feeling of the mighty dead,

No half devotion of perfection fled,
Urg'd but by genius which that gifted breast,
Still honours most by which is most possest,
By nature form'd, she could no further do,
To give to life all Shakspeare from her drew!
Now thou the inevitable bourne has sought,
From thee in turn, shall be no impulse caught,
Forbid it England!—no, the mighty heart,
Thou Kean! hast stirred in many a new seal'd part,
Shall throb once more, and bending o'er thy urn,
With nature, Shakspere, and thy country mourn.

Fashionable Lounges.

To the Editor of The Theatrical Observer.

Dear Mr Editor—Just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me, I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday, call at the *Queen's Bazaar*, 73, Oxford Street, which has become a most fashionable lounge, to see Mr D. Robert's Grand Picture of The Departure of the Israelites out of Egypt, painted expressly for the occasion, with Dioramic effect, and from its magnitude, occupying the space of Four Diorama Views, surpasses in grandeur of design, execution and scriptural interest, every former Exhibition of the sort—*The Physiorama* of 14 beautiful new Views joined to the *Diorama*, makes it the most attractive in London for One Shilling.

Tuesday, stroll to the *Diorama*, in the Regent's-park, to see the two new views—Paris, from Montmartre, and the Campo Santo—which surpass in harmony of colouring, fidelity to nature, and general effect, all the previous exhibitions; and at once prove how far human skill can carry this wonderful species of pictorial delusion.

Wednesday, I step into Exeter Hall, to view the Second Annual Exhibition of the Old Masters—I observe the ladies are all delighted with a fine Cupid, by Domenichino, and from the throngs of fair worshippers it would seem that Love was just now making great havoc—Know from authority it is worth 3000 guineas!

But stop, I must just run to that well established emporium of fashion *The Western Exchange Bazaar*, Old Bond Street, all my country cousins are waiting for my opinion before they make their purchases;—and then we visit, in the gallery above, that astonishing specimen of human industry, *The Model of London*, where every man may find his own dwelling, if he has one.—120,000 Houses!!—140 Churches!!

Must drop in again and again to the Gallery of British Artists, in Suffolk-st. my taste as an amateur, and my pride as an Englishman, being equally gratified by the decided improvement visible in our native artists. The walls are covered with admirable pictures—some perfect *bijoux!*

Mathews's Theatrical Gallery, at the Queen's Bazaar, is my favorite lounge, there I again view Garrick, Siddons, & the many potent spirits who stirred my young blood, & compare them with the portraits of all the living theatrical stars.

Being caught in a storm, and having forgot my umbrella, dropped into Mullins & Co's. Cloth Warehouse, 419, Oxford Street, to buy some Cloth for a Cloak, and was so struck with the superior quality and cheapness of their cloths, that I bought myself enough for a complete suit, and recommend my friends to try the same market.

On Friday, I examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

Saturday, I occasionally pop into the Jewish Synagogue, and hear some excellent singing. My Hebrew friend, Mosy Abrahams, imputes the remarkable exemption of his nation from the prevailing disorder to the use of the Passover Rum, which is to be had genuine, only at Brett's, 109, Drury Lane.

Last night I had a puzzler;—just as I was putting on my night-cap, "Paul," said Mrs. Pry, 'what is more brilliant than Peake's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's, &c.

PAUL PRY.

Theatre Royal, Covent Garden.

FOR THE BENEFIT OF

Mr. NOTTER, (Box Book-Keeper.)

This Evening, the Comedy of The

Belle's Stratagem.

Doricourt, MrBALLS, Hardy, MrBARTLEY, Flutter, MrJONES,
Sir George Touchwood, Mr MATTHEWS,
Saville, Mr YOUNGE,
Villars, Mr THOMPSON, Courtall, Mr BAKER,
Mountebank, Mr FENTON,
First Gentleman, Mr COOKE, 2nd Gentleman, Mr HOWELL,
3rd Gentleman, Mr C. JONES, Gibson, Mr HONNER,
Letitia Hardy, Madame VESTRIS,
Mrs Racket, Mrs NISBETT, Lady Touchwood, MissKENNETH,
Miss Ogle, Miss SOMERVILLE,
Kitty Willis, Miss CHERRY, Maid, Mrs EAST,

MrT.THOMPSON, will have the honour to give his Representation of

THE GRECIAN STATUE

Or, Living Models of the Antique.

To which will be added, the Farce of

PERFECTION.

SirLawrenceParagon, MrBARTLEY, CharlesParagon, MrJONES,
Sam, Mr ROSS. Susan, Mrs CHESTER.
Kate O Brian, Madame VESTRIS, who will sing,
'The Gay Tournament,' and *'Why did I Love.'*
To conclude with, a Ballet, called The

Pages of the Duke de Vendome

Duke de Vendome, Mr GILBERT, Count de Muret, Mr HOWELL
Marimon, (an old Colonel) Mr HATTON,
Pedrillo.....(a Miller).....Mr BARTLETT.

PAGES.

Victor, (Son of Marimon) Mademoiselle AUGUSTA,
Auguste, MissBASEKE, Eugene, MissHUNT, Philippe, MissShaw,
Edouard, Miss Valancy, Pierre, Miss Therese, Louis, MissHill
Madame de St. Ange, Madame NEVILLE,
Elise, (her Niece) Miss BALLIN, Rosine, Miss GILBERT.

THE FOLLOWING DANCES WILL BE INTRODUCED—
A BOLERO, by Mademoiselle Augusta and Miss Ballin.
TARENTETTE, by the Pages & Corps de Ballet.
A PAS DE TROIS, by Mr J. Baker, Miss Gilbert, & Miss Lydia.
A PAS DE DEUX, by Master & Miss Marshall,
A GRAND PAS DE DEUX, by Mr Gilbert and Miss Ballin.
To conclude with, A GRAND MILITARY FINALE.

Theatre Royal, Drury Lane.

This Evening, (12th time) a New Grand Opera, called

LA SONNAMBULA

With the whole of the Music by BELLINI, for the 12th time on the English Stage.

Arranged and Adapted to the English Stage by Mr H. R. BISHOP.
The New Scenery by Messrs. Andrews, Adams, Franklin, Finley, & Stanfield.
The Dresses by Mr Palmer & Mrs Coombe. The Machinery by Mr Nall.
The Decorations by Mr Blamire.

☞ In order to give all possible effect to this Opera, the Chorusses will be increased, and the Band will be considerably augmented, by the aid of several eminent professors from the King's Theatre, the Philarmonic, and the Concerts of Ancient Music.

Conductor, Mr H. R. BISHOP, Leader, Mr T. COOKE.

Count Rhodolpho..... ....Mr SEGUIN,
Elvino, Mr TEMPLETON,
Alessio, Mr MARTYN, Notary, Mr F. COOKE,
Joanno, Mr YARNOLD, Pedro, Mr AYLIFFE,
Amina, Madame MALIBRAN,
Téresa, Miss CAWSE, Liza, Miss BETTS.

Villagers—Messrs. Taylenre, Robinson, Badland, Walsh, Brace, Allcroft, Prince, Tolkien, S. Jones, Bradberry, &c.

Peasants—Messrs Wieland, J. Baker, Beckett, Russell, &c. &c.

After which, the popular Piece called

The Chimney Piece.

Mr Muddlebrain, (a Disciple of Sir Humphry Davy) Mr FARREN,
Frederick, (his Brother-in-Law) Mr BAKER,
Shuffle, (formely Waiter at a Gambling House) Mr BALLS,
John Horn, (an old Domestic) Mr AYLIFFE,
Bow-street Officer, Mr COOKE,
Lucretia, (Wife of Muddlebrain) Miss KENNETH, Mary, Miss CAWSE.

To conclude with, the Farce of

No Song No Supper.

Endless, Mr HARLEY,
Frederick, Mr TEMPLETON, Crop, Mr BEDFORD,
William, Mr S. JONES,
Robin, Mr BALLS, Thomas, Mr AYLIFFE,
Louise, Mrs C. TOMPKINS,
Dorothy, Miss WARWICK, Nelly, Mrs C. JONES,
Margaretta, Mrs CROUCH.

To-morrow, La Sonnambula.

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